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# American Art News

VOL. X, No. 14.

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NEW YORK, JANUARY 13, 1912.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

### IN THE GALLERIES.

#### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.  
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Holland Gallery, 500 Fifth Ave.—Modern paintings.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Seligmann & Co., 7 West 36th Street—Gen-uine Works of Art.  
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.  
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.  
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
H. O. Watson & Co., 16 W. 30 St.—Works or art. Period furniture.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.  
Henry Reinhardt—Old and modern paintings.  
Albert Roullier—Original etchings.

#### Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.  
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.  
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.  
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.  
London.  
P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.  
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.  
R. Gutekunst—Original engravings and etchings.  
E. M. Hodgkins—Works of art.  
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

M. Demotte—Antiques, works of art.  
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.  
Hamburger Frères—Works of art.  
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.  
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kleinberger Galleries—Old Masters.  
Kouchakji Frères—Rakka, Persian and Babylonian pottery.  
Reiza Kahn Monif—Persian antiques.  
Steinmeyer & Sons—High-class old paintings.  
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.



COUNTESS OF DARNLEY AND LADY BLIGH,

By John Hoppner.

In loan exhibition of Old Masters at Knoedler's Galleries.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

#### Paris.

Canessa Galleries—Antique art works.

## THE ROUSSEL SALE.

(Exclusive to the *American Art News*, From Our Own Correspondent.)

Paris, Jan. 3, 1912.

One of the great sales of 1912 will be that of the late Mme. Roussel, next March. Her mansion in the rue de Chaillot was a real little museum. It is not a big collection, but of fine quality. In her will, Mme. Roussel named as the experts to be entrusted with the auction Messrs. E. Gimpel & Wildenstein for the pictures and Guédu & Haas for the art objects.

Among the old masters (25 lots) are several examples of Drouais, "The Schoolboy" and "The Girl With a Cat," exhibited respectively at the Salons of 1761 and 1763, the Duke of Bouillon's children (engraved by Metini), a fine portrait of a woman in black by Fragonard, and his famous work, "Education Is Everything," the original of the popular engraving by De Launay; a portrait of Elizabeth of Wurtemberg by Fuger, better known as a miniaturist; a charming Blue Boy—a sketch which I believe to be after and not by Gainsborough—the Greuze: P. of Babuti (Rodolphe Kann collection), three fine Lawrences, among them the Portrait of the Countess of Wilton and a large Nattier, Marchioness of Vintimille as Flora (reproduced in the De Nolhac work).

There are ten modern pictures: a grand Bonington: "Place de la Concorde," a Corot of 1865, a Rousseau, a Ziem and several examples of Eugène Lami.

Thirty miniatures are of the very best quality; their frames, too, real works of art enriched with gems. They include the names of Charlier, Cosway, Drouais, Halle, J. B. Isabey, Perin, Rouvier, Siccardi and Vigée-Lebrun.

There are also numerous eighteenth century bibelots, musical and snuff boxes, enamels, card cases and "souvenirs d'amitié" and a fine lot of fans with vernis martin mounts; Chinese porcelains, Dresden China, while a few nice bits of furniture and Beauvais tapestries of the Regence period complete the catalogue now being prepared.

R. R. M. Sée.

## THE HOENTSCHEL SALE.

A special cable from Paris to the N. Y. *Sun* says: M. Jacques Seligmann, the art dealer, informed its correspondent that he is authorized to confirm the report of the sale of the Georges Hoentschel art collection noticed last week in the *Art News*, to Mr. J. Pierpont Morgan.

Mr. Seligmann refused to name the price paid for the collection beyond saying: "It is much more than a million. It is the finest collection of early Limoges enamels and ivories in the world, containing some pieces which do not exist in the Louvre, the Hôtel de Cluny or any other museum."

The collection for the present will stay in Paris. A part of the collection, however, bought previously is now in the Metropolitan Museum. It has not been decided where the collection just bought will be exhibited, and Mr. Seligmann said he hoped that possibly his Sagan Palace in the Rue Dominique would be chosen for the temporary keeping of the treasures.

## BOSTON MUSEUM ENRICHED.

The Art Museum has just acquired, through M. Guiffrey, its Curator of paintings, an important collection of 45 water-colors, by John S. Sargent. The value of this collection may be estimated from the fact that a former series, by the same artist, exhibited at the Art Club here in 1909, were purchased by the Brooklyn Arts Institute for \$50,000. It is proposed to hang this recent collection in a group, in a special gallery. These water-colors are the results of the artist's labors for the last three years, during his travels. At the height of his fame Sargent tired of painting portraits and turned his attention to water-color work as a change.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

City Club—American Paintings. Opens Jan. 12.

Cottier Gallery, 3 East 40 St.—Paintings, etc., by Walter Greaves, to Feb. 10.

Charles Galleries, 718 Fifth Ave.—Spanish arms and armor.

Durand-Ruel Galleries, 5 West 36 St.—Pictures by Albert André to Jan. 27.

Ehrich Galleries, 463 Fifth Ave.—Early Spanish paintings to Jan. 31.

Folsom Galleries, 396 Fifth Ave.—Persian and Babylonian faience, etc. Opens Jan. 17.

E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.

Katz Gallery, 103 West 74 St.—Paintings by Harry Townsend and a collection of etchings.

Keppel & Co., 4 East 39 St.—Etchings by Rembrandt.

Knoedler Galleries, 556 Fifth Ave.—Loan exhibition of Old Masters to Jan. 27. Admission 50 cents.

Macbeth Gallery, 450 Fifth Ave.—Selected pictures by thirty American artists.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Sixth Group.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Edmund Tarbell. Open Jan. 15.

Moulton & Ricketts Galleries, 12 West 45 St.—Paintings by Vickers de Ville and portraits and miniatures by Ava de Lagercrantz to Jan. 29.

National Arts Club, 119 East 19 St.—Special prize exhibition to Jan. 21.

Powell Gallery, 983 Sixth Ave.—Paintings by Paul K. M. Thomas to Jan. 18.

Pratt Institute, 215 Ryerson St., Bklyn.—Paintings by Gardner Symons to Jan. 26.

Public Library Print Room—Loan exhibition of French portrait engravings.

Ralston Galleries, 567 Fifth Ave.—Recent paintings by Albert Sterner to Jan. 31.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Albert Sterner.

Salmagundi Club—Annual Black and White Exhibition.

Union League Club—American paintings. Closes Jan. 15.

## AUCTION SALES.

Anderson Art Galleries, Madison Ave. and 40 St.—Robert Hoe Library. Second part. Jan. 8-19, 2.30 and 8.15 daily except Saturday and Sunday.

American Art Galleries, 6 East 23 St.—Hermann Schaus collection, Jan. 18 at 8.15 P. M.

Plaza Hotel (Ballroom)—Admission by card. Hermann Schaus collection. Jan. 15-17 at 8.15 P. M. Mr. Thos. E. Kirby, auctioneer.

## EXHIBITIONS NOW ON.

## A Whistler Pupil Show.

Will New York art lovers become as much excited over the question whether Walter Greaves influenced Whistler or Whistler influenced Walter Greaves, as did their fellows in London last Spring? It will be interesting to watch developments, after sufficient time has elapsed for a study of the 39 oils by the eccentric old Chelsea artist, which are now on exhibition at the Cottier Galleries, 3 East 40 St., to February 11. Even those who are the most devoted admirers of Whistler, and who until now have had no opportunity to see and study the work of Walter Greaves, will admit the strength and force of his work, whether they will claim that it is an echo or reflection of their art divinity. Those who are not ultra Whistlerites will presumably incline to the opinion that Whistler learned much from Greaves, but it is useless to revamp the controversy that raged in the English press for many weeks last Spring, and whose echoes reverberated to these shores.

The advice of the *Art News* to all its readers who live in or visit New York is to see the exhibition as soon as possible—not to miss this real event of the season—in any event—and after studying the pictures and Christian Brinton's well written and interesting preface to the attractive catalog, to draw their own conclusions as to this curious and novel art problem.

As Mr. Brinton tells us: "On May 5 last a timorous, unassuming little man, clad in top hat, rusty frock coat and trousers, and a faded yellow silk tie, slipped quietly into the Goupil Gallery in Regent Street, London, to see how things were going at an exhibition of his works, opened the previous day. He was pleased and not a little puzzled at the unexpected interest taken in his work, for he had labored and lived all his days in neglect and isolation. In Chelsea alone was he recognized, and Chelsea was to him the world. 'They call me an unknown master,' he exclaimed, 'but I've been known in Chelsea all my life.' In his seventh decade, Walter Greaves literally awoke to find himself famous overnight."

Briefly, Walter Greaves and his brother Henry, now dead, were the sons of a Thames boatman, who, himself a character, knew well Carlyle, Martin Turner and other great men. And then they met Whistler and became his first pupils and close friends. They were in a sense fellow students with Whistler and were devoted to him. They mixed his paints and prepared his canvases, and from him they imbibed their art, or he imbibed theirs.

They were never very successful, notwithstanding some commissions to decorate the Streatham town hall and other buildings, and for years eked out a livelihood by the sale of etchings and water-color drawings. Then, and only early last year, a lady, noticing a canvas in a second-hand dealer's shop in Oxford Street, inquired if the dealer had any more by the same name. He had no less than fifty, and after examination the lady consulted with Mr. Marchant of the Goupil Gallery, and all were purchased, cleaned and placed on exhibition. Then came excitement over a new discovery, and Greaves' fame. It is a simple, but a moving story.

And now as to the work itself. It is varied in treatment, if not in subject, for Greaves never strayed far from Chelsea, and most of his oils are of scenes along the Thames waterside, of Chelsea streets, and his beloved river in all moods. His street scenes are faithful, sometimes too faithful, in detail, and somewhat dry and hard, but his composition is admirable, his drawing correct and his feeling for locale extraordinary. It is when one comes to his riverside and river scenes, however, that one pauses. Soft gray, truthful gray, is the prevailing color note, and exquisite is the feeling and beautiful the tone. Strong also are his portraits—that of Thomas Carlyle and of the Artist—not only worthy of Whistler, but almost worthier.

The drawings by the two brothers are faithful, but not inspired. Whistler or Greaves—which? This is the question.

J. B. T.

## Spanish Masters at Ehrich's.

An exhibition of 16th, 17th and 18th century Spanish paintings, will open at the Ehrich Galleries, Nos. 463-465 Fifth Ave. today, to continue through Jan. 31. These galleries, under the accomplished founder, the late Louis Ehrich, were the first to make a specialty of early Spanish pictures and have introduced to American lovers of early art, the works of men like Zurbaran, Antolinez, Valdes-Leal and others.

Several of the more notable examples of these and other early Spanish masters, including Velasquez, Murillo and Goya, now in museums and private collections in this country, have been secured through these galleries. The present exhibition, therefore, is timely and appropriate, and a deserved tribute to Mr. Louis Ehrich whose knowledge of, and love for, early Spanish art was widely recognized, and will be of especial interest to collectors and art lovers.

Of the thirty oils shown there are typical examples of each of the Coellos, Alonzo and Claudio, two of Antolinez, two each of Goya, Gredo and Ribera, a Murillo, a Ribalta and no less than four examples—all characteristic—of Zurbaran.

The two Goyas are full-length standing portraits, respectively, of "Maria Luisa" and of "Nina Tudo—Madrid." The first is striking, but the subject was not a handsome woman. The second is in every way charming and is not only an unusually good example, but most attractive, from its grace, soft and delicate color scheme, beautiful and harmonious golden gray background, details of the lace veil and fine expression. Such movement as Goya has given to this pretty laughing maiden, just about to step off in a dance, is not often seen.

Both the Riberas are noteworthy for their rich color quality and expression, but the half-length of a Saint in a rich brown robe is the finer example.

There is a quaint composition of "The Annunciation," by Valdes-Leal, a very strong "Portrait of the Artist," by Antolinez, and a lovely soft-toned "Assumption," by Sebastien Gomez. There are several replicas of Greco's "St. Francis d'Assisi," but it is always interesting. The small head of a Monk is wonderfully fine in expression, albeit it portrays a most ugly man. The Zurbarans include a three-quarter length portrait of Miguel del Pozo, typically strong in modelling and expression with good grays, the already known and liked beautiful full-length standing presentment of a maiden, "A Saint of Seville," and the equally well-known "St. John."

The exceeding virility, sense of rich deep color, and power of rendering expression, which chiefly characterizes the early Spanish painters, are all emphasized in this important display.

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## Americans at Macbeth's.

A second visit to the exhibition at the Macbeth Gallery of thirty American pictures makes it necessary to notice Chauncey F. Ryder's "Fishing Village," a characteristically good example; Robert Henri's "Laughing Girl," vital and virile, and Henry Ranger's "Old Willows, Mystic," an echo of Corot, delightful in color and composition. Cecilia Beaux's "The Jewel Box" is a sincerely painted and strong portrait of a sweet young girl, and John S. Sargent's "Venetian Interior" is of especial interest, as an early example pre-saging his later and more forceful work. Charles W. Hawthorne's "The Fisherman's Daughter," lovely in color and expression, is flawless, and there is united vigor in Paul Dougherty's "Half-Tide Rocks."

Other painters represented are Louis Paul Dessar, Frank W. Benson, Ben Foster, W. Gedney Bunce, Charles H. Davis, Charles Warren Eaton, Frederick C. Frieseke, Albert T. Groll, Kenneth Hayes Miller, Leonard Ochtman, William Sartain, J. Waugh, Richard E. Miller and F. Ballard Williams.

The next exhibition at these galleries to open Jan. 17 will be one of a group of paintings by Frederick C. Frieseke.

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NEW YORK**AMERICAN ART ANNUAL, 1911, VOL. IX**

FLORENCE N. LEVY, Editor

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**A**RT as an Investment; tabulated list of Paintings sold at auction 1910-1911; record of Mural Paintings in the United States; Members of National Academy 1826 to 1911; Officers and Reports of Museums, Societies and Schools; Obituaries.

SAMPLE PAGES ON REQUEST

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## EXHIBITION CALENDAR FOR ARTISTS

ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57 St.

Opening of exhibition.....Jan. 28  
Closing of exhibition.....Feb. 17

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.

107th annual exhibition.

Works received until .....Jan. 15  
Opening of exhibition .....Feb. 4  
Closing of exhibition .....Mar. 24

CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn.

Opening of exhibition .....Jan. 15  
Closing of exhibition .....Jan. 29

## IN AND OUT THE STUDIOS

Herman G. Herkomer gave a reception and tea at his Gainsborough studio on Tuesday last. A number of portraits of English celebrities and Americans of prominence were shown.

Edgar M. Ward, the veteran Academician and instructor in art, has, after thirty-five years of service, resigned as instructor of the Life and Painting classes of the Academy of Design schools. An exhibition of his pictures is now in progress in his studio in the old Tenth St. building, of which he is now the oldest occupant. The pictures will be sold as Mr. Ward has been obliged to give up work and is living out of town.

An exhibition of fifteen recent canvases by Albert L. Groll will open at the Reinhardt Galleries, Chicago, Jan. 15, to continue through Feb. 1.

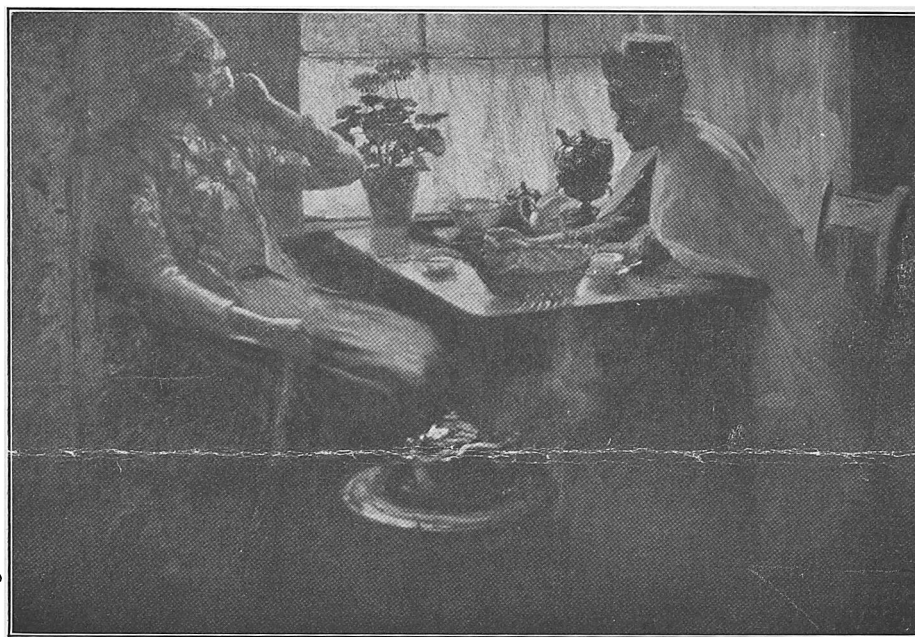
An exhibition of recent portraits by A. Benziger was held at his studio, 130 West 57 St., Jan. 4-11. Among the portraits shown were those of President Taft, ex-President Diaz of Mexico, Senator O'Gorman and daughter, Governor Tenner of Pennsylvania, Archbishop Prendergast of Philadelphia and Mr. and Mrs. James Speer Kuhn and child.

An unusually characteristic example of F. S. Church, entitled "Spring," was recently purchased by Mr. Charles L. Freer of Detroit. The composition showed a young, laughing girl, trailing a plow drawn by cupid. Yellow tones predominate and blend gracefully with the delicate flesh tones and fair hair of the girl.

While at Columbus, O., recently, Elizabeth Gowdy Baker painted successful portraits of Mr. Henry C. Perring, Mrs. Perring and their three-year-old daughter, a pretty Titian-haired child. At Omaha, Neb., where Mrs. Baker spent a short time *en route* to California, she also painted several portraits. She is now at Los Angeles, Cal., busy with portrait work, and will return to her New York studio late in January. Mrs. Baker was recently elected President of the New York Society of "Daughters of Ohio."

Carleton Wiggins is sending a group of 18 canvases to the O'Brien Galleries in Chicago, where an exhibition will open Jan. 20, to continue two weeks. Among the works to be shown are several of the artist's best compositions. "November Moon" is especially good, with a well lit sky and low tender tones. "October," in warm browns and reds, is an unusually fine work both in composition and execution. This is the first time that this artist has ever given a "One Man Show," and, as the works to be shown represent him at different periods and in a variety of subjects, the exhibition should be of unusual interest. Later in the season the exhibit will go to Springfield, Mass.

Jef Leempoels, the Belgian portraitist, landscape and figure painter, who is well remembered here, where he spent several Winters and painted many good portraits, has been honored by a special invitation from the Union Club of Brussels, where he resides, to exhibit in the Club Gallery. The Club every year invites one European painter to so exhibit. Mr. Leempoels showed two portraits and a landscape, which were highly praised. King Albert has made the artist an officer of his order, "De la Couronne."



THE VISITOR,

By Alice Worthington Ball.

In exhibition at Jones' Galleries, Baltimore.

Jean MacLane is painting a three-quarter length portrait of Mr. Albert Spalding.

Mrs. Ellen Emmet Rand has recently completed, at her Washington Square studio, full length portraits of Mr. Gifford Pinchot and Mr. John Cadwalader. Mrs. Rand spends most of her time at her Salisbury, Conn., studio, coming to New York once or twice a month. She will return to New York in February to remain until the late Spring.

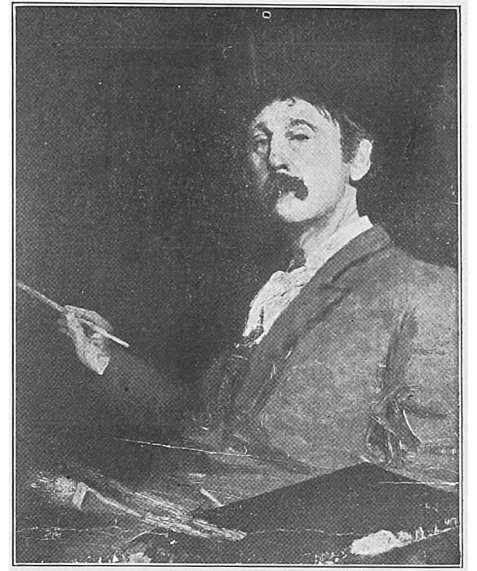
Frank Nankivell recently removed his studio to 63 Washington Square where he has painted the portraits of Mr. Francis H. Love and of Miss Harriett Como, the singer. At his studio he is showing a recent decorative Winter landscape, an interesting composition and good in color.

Robert MacCameron returned last week to his Gainsborough Studio after several months spent abroad. While in London he painted twenty portraits, among them those of Mrs. Ava Willing Astor, the Duchess of Rutland, Earl of Clarendon, Sir Edwin Carson and Lady Juliet Duff. Since his return to New York the artist has painted Mrs. Arthur Burden in a full-length, graceful pose.

Orlando Rouland held an exhibition of recent portraits and landscapes last week at his studio, 130 W. 57 St. Among the former was an excellent presentment of Mr. James Lane Allen, in which the artist has caught a remarkable likeness in a dignified and artistic arrangement. The group of paintings will be displayed at the Doll and Richards Galleries, Boston, Jan. 25, for two weeks, after which they will be shown at the MacDowell Club in early March, when his portrait group of four editors of the "Century" will be exhibited.

Henry Golden Dearth is settled for the winter at his Carnegie Hall Studio, where he is preparing an exhibition of his recent canvases, to be held at the Knoedler Galleries later in the season. The artist has entirely changed his point of view, and the canvases to be shown differ in every respect from those with which the art world is familiar. His rare gift for color is still exemplified, but his attitude towards nature and his methods have changed.

John Sloan returned last week from Omaha, Neb., where he painted several successful portraits.

SELF PORTRAIT,  
By Walter Greaves.

In exhibition at Cottier Gallery.

## WINTER ACADEMY SALES.

The total amount of sales made at the Winter Academy Exhibition just closed was \$5,870. The sales included Henry B. Snell's "Cornish Headland," Guy C. Wiggins' "East Wind," Diedrich Stuber's "Storm on Gulf," "Summer Morning," by E. L. Henry; "Music Hath No Charms," by J. G. Brown; "The Meadow Stream," by A. T. Van Laer; Susan Watkins' "Morning Room," "St. Cecilia," by F. S. Church; "Wild As-ters," by C. C. Curran; "Bridge at Grez," by Ernst Parton; "Iolande," by P. W. Muncey; Howard Russell Butler's "The Moon Full Orbed" and "This Little Piggie," a sculpture by Lillian Blink.

## DIRECTOR LEAVES ROME.

A cable from Rome states that Mr. Frederick Crowinshield and his wife left that city recently for Taormina, where they will remain a short time before sailing for home. Previous to their departure from Rome they were entertained by the American Colony whose members presented them with a number of gifts in recognition of Mr. Crowinshield's services as a director of the American Academy. Mr. A. G. Stephens, the new director, has arrived to take up his duties.

## MORGAN'S RARE BIBLES.

At the sale of the Huth Collection by Sotheby, in London, in November last. Mr. Bernard Quaritch bought a copy on paper of the Gutenberg Bible for \$29,000 and a copy of the Vulgate printed by John Faustin, 1642, said to have been the first bible with a printed date, for \$15,250. The sale was reported in the *Art News* at the time, as also that the books were bought for Mr. J. Pierpont Morgan. Miss Belle da Costa Greene, Mr. Morgan's Librarian here, now confirms this news and further states that the books have been in Mr. Morgan's library for some time.

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Otto Wigand, who is painting this winter at his studio at New Brighton, Staten Island, recently completed a portrait of Cardinal Farley for St. Peters Church, New Brighton.

## AMERICAN ART NEWS.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## AN ACADEMIC CONTROVERSY.

The question of the hour in Metro-  
politan art circles, which bids fair to  
spread through those of the country, is  
whether or not the newly-formed So-  
ciety of American Painters and Sculp-  
tors is justified in its formation. So  
much has been published regarding the  
organization, so many claims have been  
made and disputed, so many charges  
and countercharges uttered and print-  
ed, that the art world in general is not  
to be blamed if it is a trifle befogged  
as to the real meaning of the new  
movement, and must await a clearing  
of the atmosphere before it can, if not  
take sides, at least decide as to the  
merits of the matter.

It would appear at this "stage of the  
game," with Mr. Weir "out" as presi-  
dent, and Mr. Davies "in," with Mr.  
Borglum shouting out denunciations of  
the old Academy and Mr. Alexander  
mildly deprecating these shoutings, and  
calmly explaining that the Academy is  
simply endeavoring as one of other or-  
ganizations in the Federation of Fine  
Art Societies to provide a Salon build-  
ing, a Grand Palais, as it were, for the  
housing of any and all worthy art or-  
ganizations and their exhibitions—that

of Mr. Borglum and his fellows and fol-  
lowers included—and Mr. Borglum's as-  
sertions that the Academy is trying to  
control any such new Salon building;  
that the wisest and safest course for  
mere rank outsiders like ourselves is to  
"stand from under and await develop-  
ments."

## A UNIQUE ART EVENT.

The loan exhibition of Old Masters,  
now on at the Knoedler Galleries, and  
arranged by the Knoedler firm to in-  
augurate their new and handsome  
building, is unique as an art event in  
this city, in that for the first time the  
proceeds of such a display, which has  
cost and will cost the firm a large  
amount in insurance, etc., are to be  
given by them and without solicitation  
to the two artists' benevolent societies  
of New York.

It is nearly twenty years since the  
custom of charging admission to deal-  
ers' galleries in New York passed, and  
this revival, in the cause of charity only,  
is to be warmly commended.

The exhibition should be visited by  
all for the pleasure and education it  
affords, and we feel sure the public  
will generously respond to this most  
novel and generous action on the part  
of the old and popular firm.

## WEBER COLLECTION SALE.

A sale of special importance to Amer-  
ican dealers and collectors which takes  
place in Berlin on Feb. 20 to 22, in-  
clusive, at Lepkes Kunstauktion Haus,  
will be that of the extensive collection of  
the late Eduard F. Weber, the distin-  
guished connoisseur. For the sumptu-  
ously illustrated catalog which can be se-  
cured from the *American Art News*, Dr.  
Max J. Friedlander, the "expert," has  
written an interesting foreword. The  
collection is especially rich in German art  
of the XV and XVI centuries. It is ob-  
vious that no such assemblage of Ger-  
man masters exists outside of the most  
important German museums. There are  
few instances where the painter has not  
struck the strong human note, working  
with loving application and deep sym-  
pathy.

The primitives include wonderful altar  
pieces and many examples of the school  
of Cologne. One wonders how it is that  
many of them have escaped the museums.  
There is a wonderful Andr  Mantegna,  
"Virgin and Child," reproduced in this  
issue, which will stir the collector to en-  
thusiasm. Other important primitives  
are a circular panel, "Adoration of a  
Saint," by Lorenzo di Credi, and the  
"Baptism of Christ in the Temple," by  
Holbein, the elder. There are also land-  
scapes and portraits by Tintoretto.

There are portraits by El Greco, Goya,  
Murillo and an excellent Velasquez—  
"The Infanta Maria Teresa."

Among other masters are Rubens Van  
Dyck, Ferdinand Bol, Nicholas Maes,  
Rembrandt and others.

## BRUSSELS.

In February next there will be held  
here an exhibition of 15-18 century mini-  
atures. The exhibition is being organ-  
ized by Jean de Merode and Baron Ker-  
vyn de Lettenhove, who had charge of  
the last exhibition at Bruges. The col-  
lection of Mr. J. Pierpont Morgan, now  
in the Brussels Library, may be shown.  
The exhibition will take place in the  
palace of Baron Goffinet, Rue Guimard.

## RARE OLD MASTERS SHOW

Unquestionably the most remark-  
able exhibition of the works of the  
early English masters, with a few ex-  
amples also, of such masters of other  
early schools as Rembrandt, Velasquez,  
Hobbema, Van Dyck, Van Goyen and  
Cuyp, opened on Thursday last at the  
new Knoedler Galleries, Nos. 556-558  
Fifth Ave., to continue through Jan.  
27.

This splendid array of masterpieces,  
fitly celebrates the formal opening of  
the beautiful new home of the old and  
popular art house, and with wonted  
generosity, the entire proceeds of the  
exhibition, to which from Monday  
morning on an admission fee of 50 cts.  
will be charged, will be donated to  
those long established and two deserv-  
ing organizations for the relief of aged  
or unfortunate artists, the Artists'  
Fund and Aid Societies. The proceeds  
also of the past two days, and today's  
admissions at \$1, will be devoted to the  
same purpose. The entire expenses of  
the exhibition—the insurance on the  
pictures, which amounts to some  
\$4,000,000, attendance, lighting and  
heating—is borne by the firm as their  
contribution to the Artists' Societies'  
funds.

## All Loaned Pictures.

The works shown, over fifty in num-  
ber, come from private owners, who  
have loaned them for the occasion, but  
who prefer the omission of their names,  
and were originally sold to said owners  
by Knoedler & Co. They form, in the  
aggregate, not only a surpassingly  
beautiful and splendid array, varied in  
subject and characteristic of their  
painters in every instance, but they also  
include several famous and historical  
canvases. The display is not only a  
rare art treat but one of exceptional  
educational value. The pictures, well  
spaced and all hung on the line, so  
that they can be seen to the best pos-  
sible advantage, fill the large gallery  
and the two adjoining smaller galleries  
on the ground floor, while in the lofty  
and spacious entrance hall are hung  
several fine pictures owned by the  
house, notably a Veronese.

## Early Dutch Masterpieces.

It is difficult to decide which of these  
splendid canvases to notice first. Per-  
haps one may best start with the cele-  
brated three-quarter length standing  
portrait of Philip IV by Velasquez, best  
known as "The Lost Velasquez," as it  
had disappeared for some two centur-  
ies, during the latter part of which pe-  
riod, what is now decided to be a copy  
or replica of the original here, hung in  
the Dulwich Gallery near London.  
Near this striking and historical por-  
trait with its romantic history, hangs  
the great Franz Hals', "The Portrait of  
a Woman," which brought the phe-  
nomenal figure of \$137,500 in the  
Yerkes' sale, and not far away the  
"Portrait of a Man," by Rembrandt,  
among his more noted works.

Almost of equal importance with  
these canvases is the splendid interior  
with figures, the "Soldier and Laugh-  
ing Girl," by Vermeer von Delft, in  
his best manner and exquisite in qual-  
ity. There is a most charming half  
life-size characteristic portrait by Ter-  
burg of Margareta von Haexberger,  
whose husband was the Burgomaster  
of that town, and which picture was  
loaned by the family to the Ryks Mu-  
seum in Amsterdam, where it remained  
twelve years, until sold. A half length  
of Countess Luccari by Van Dyck  
shows the courtly painter at his best,  
and to contrast with these striking  
portraits are three marines, one by A.  
Cuyp, an unusual subject for him,

a large marine with shipping by Van  
Goyen, a superb example; another by  
Van de Coppel, with a rich and deep  
landscape by Hobbema, which may  
well have been the inspiration for the  
equally rich landscapes by the later  
English Constable and Gainsborough  
in the large gallery.

## Early English Pictures.

To Reynolds—the great Sir Joshua  
—all visitors to this unique display  
must, among the English masters rep-  
resented, first bow. Here are no less  
than four superior examples of his  
facile and distinguished hand and  
brush, and among them the visitor will  
have difficulty in selecting the best.  
The half-length of Mr. Angerstone, the  
founder of the first great art collection  
in England, appeals from its force and  
expression, the second a presentment  
of Lady Skipwith, from its grace and  
beauty of arrangement and soft color,  
and the third, that of Lady Dartmouth,  
from its air of great distinction and  
stateliness.

Gainsborough, who follows next to  
Reynolds in the world's estimation, and  
who, at times, perhaps precedes him, is  
exemplified by a large and beautiful  
landscape and five portraits, among them  
those of Mrs. Arbuthnot, Mrs. Fitzher-  
bert and Mr. Edmund Morton Pleydell—  
all typical and all alluring in their refine-  
ment of color and dignity of pose and ar-  
rangement. Romney is shown in his  
best mood and manner in the beautiful  
portrait of Mrs. Beresford, and the  
charming group of Lady Warwick and  
children, and again of the Countess  
Glencairn and of Mrs. Bethuen.

From the more theatrical rich pa-  
LETTE of Sir Thomas Lawrence come his  
half-length of Lady Peel, his three-  
quarter length standing flashing pre-  
sentment of Lady Beaumont, and a  
typical one of Mrs. Fielde.

Of Hoppner, whose fine portrait of  
the Countess of Darnley and her  
daughter Lady Bligh, is reproduced on  
the first page of this issue of the *Art  
News*, comes also a fine presentment  
of Lady Arbuthnot, a glowing canvas.  
The full-length standing portrait of the  
youth, Charles Oldfield Brooks, with dog,  
must not be forgotten.

It would be difficult to imagine a  
more satisfactory showing of the Scot-  
tish master, Sir Henry Raeburn, than is  
here presented—some six examples—  
all typical and varied, indeed, in sub-  
ject. Here, for example, is a most  
charming half-length of a child, and  
near it an unusual half-length of Mr.  
Johnson, remarkable in its flesh tones  
and the handling of the neckcloth and  
hands. More important, if possible,  
is the splendid group, the Monroe-  
Binning children, and the three-quarter  
length seated presentment of Dr.  
Craigie, who was lost at sea.

From the great landscapist, Con-  
stable, is shown two large and typical  
landscapes in his best manner, "Stokely  
Naryland" and the "Willow Tree," and  
of his best period, rich and full in color,  
and also his well-known Salisbury  
Cathedral, while from dear "Old  
Crome" comes a rich full-toned land-  
scape which appeals.

And last and as always *sui generis*  
and alone, comes Turner, the "wizard  
of painting," with two typical marines,  
"Off Antwerp—Van Goyen Looking  
for a Subject" and the "Cowes Regat-  
ta," both well known, and the less  
known and charming "Mortlake Ter-  
race."

From this hasty preliminary running  
notice the art lover will understand  
and appreciate, it is hoped, what a  
rare treat this exhibition affords.

J. B. T.



## LONDON LETTER.

London, Jan. 3, 1912.

An Englishman, who has lived in America for many years, has written a letter to the "Times," which will probably arouse much interest, if not unfavorable comment. He states that the art treasures of England which are, and have been leaving his country for America, will be better cared for there than in England, and that "it is a lucky thing that they have been removed from our charge." He goes on to cite the want of proper care of rare art objects in private and public collections, mentioning especially the Wallace treasures, which, he says, are exposed to danger from carelessness or theft.

The Guildhall Gallery has recently added to its permanent collection "The Cavalier and Puritan," by W. S. Burton. The picture was originally in the possession of the late Mr. Joseph Arden, of Rickmansworth Park, at the sale of whose collection in 1879 it was purchased by Mr. Albert Wood, of Conway, North Wales, from whom it has now been bought. The painter, who is now entering his 88th year, lives at Blackheath. None of his previous or later works is equal, in point of excellence, to the one now presented to the Corporation.

In the Fine Art Society Galleries, in Bond St., Bernard Harrison, an American artist, has been exhibiting a number of oils painted in Northern Italy. In the same galleries were also shown water-colors and etchings by Col. Goff and a series of water-colors illustrating "Fairy Tales from the Pentameron."

The Tate Gallery has received two very interesting loans, one an early work by Millais, "Ferdinand and Ariel," painted in 1849, when the artist was only 20, loaned by Mr. Henry Francis Manks, who had already lent Millais's "Mariana," and another loaned by Mr. J. P. Heseltine, a rather later, comparatively little-known work by Millais, "The Milkmaid."

These pictures, in addition to the "Blind Girl" and "Waiting," at present on loan from Birmingham, and the "Ophelia" in the permanent collection, offer an exceptional opportunity for the study of Millais's Pre-Raphaelite paintings.

The Winter exhibition at Burlington House attracts one as much by the pictures which are not often seen, and are little known to any one except painters, as it does by those which, although of great merit, are often seen and are well known to the public. There are fine examples of Reynolds, several Lelys loaned by Viscount Dillon or Lord Barnard, or the Rubens and the Caravaggio lent by the Duke of Devonshire, all well known.

In general the interest of the collection lies in pictures like the St. Francis of Giovanni Bellini or the "Adoration of the Magi," of Civetta, the Mabuse, just bought for the National Gallery, or the brilliant little Rubens study, "Esther and Ahasuerus."

Other noted examples of Old Masters are the Velasquez, loaned by Earl Stanhope of a "Spanish Nobleman," several Van Dycks, among them the "Portrait of Sir Kenelm Digby," loaned by the Duke of Grafton, and Mr. Marlay's "Beatrice de Custance," a few of the rare early German painters, three Van Goyens, one good and the others fair, a Botticelli, a Cima de Coreglano, and a Mantegna, the last loaned by Mr. Boughton Knight.

There are oils and drawings by the late E. A. Abbey, the last made to illustrate Shakespeare's plays, among them "Richard, Duke of Gloucester and Lady Anne" and "Oh, Sweetheart Mine,"

loaned by the Liverpool Corporation, and the designs for the Pennsylvania Capitol murals.

To sum up the art situation for 1911 the business done includes many important undertakings. The Post says: "At the National Gallery the finest all-round collection of pictures in Europe is now in a fair way to safe custody and proper arrangement. With the opening of the new rooms in March the full glory of the British School could be at last appreciated, and the re-opening of the foreign rooms in June made order where there had been confusion. And with the redecoration and rearrangement of the Tudor and Stuart rooms a beginning has been made to do justice to the cramped and crowded collection at the National Portrait Gallery. 'The Adoration of the Magi,' for the National Gallery; the Alfred Stevens' bust and mantelpiece, and 'Lady reeding a Bird,' by Walter Howell Deverell, for the Tate; and Mr. Seymour Lucas' collection of historical costumes for the new London Museum at Kensington Palace, were all noteworthy additions to the art treasures of the nation."

## TOLEDO MUSEUM OPENING.

The art event of next week in the West will be the formal opening, with exercises, on Wednesday afternoon, Jan. 17, of the New Art Museum at Toledo, Ohio. The inaugural loan exhibition will be opened with a reception on the evening of the same day, and the following day a memorial ceremony in honor of the late Josef Israels, will be held. The Museum will open absolutely free from debt. It will be supported by some 1,200 members. The building and grounds represent an expenditure of \$400,000 and one-half of this amount was generously contributed by Mr. Edward Drummond Libbey, the president of the museum. The remainder was secured by popular subscription.

The inaugural exhibition will comprise works by the masters of old and modern schools, loaned by public museums and private collectors the country over. Undoubtedly the *clou* of the exhibition will be the three great single portraits by Gainsborough, and a lovely Romney, recently imported and loaned by Mr. Henry E. Huntington. Other old masters loaned include examples of Rembrandt, Hals, Reynolds, Romney, Constable, Turner, Raeburn, Rubens, Le Brun, El Greco, Pourbus and Piranello. The modern pictures will include examples of Alma Tadema, Diaz, A. Stevens, Rossetti, Millet, M. Maris, J. Maris, Mauve, Corot, Troyon, L'Hermitte and Jules Breton. The Impressionists will be represented by examples of Sisley, Manet, Pissaro, Monet and Renoir.

The showing of modern American art will include paintings by W. M. Hunt, Twachtman, Whistler, R. A. Blakelock, Homer, Alexander, DeF. Brush, W. Funk, G. Elmer Browne, Louis Betts, Chase, Duveneck, Daingerfield, Hassam, Tarbell, Tryon, Walker, Wyant, F. Ballard Williams, and others.

A special feature of the exhibition will be a collection of twenty-five representative paintings by Josef Israels, loaned by public museums and private prominent collectors.

(The transferring of a very important painting by Rubens from panel to canvas, has been entrusted to Prof. M. J. Rougeron, the "expert" restorer of New York.—Avdt.)

## PARIS LETTER.

Paris, Jan. 3, 1912.

The following important exhibitions are scheduled: January and February—At the Grand Palais, First Salon of the French School—Salon d'Hiver; at the Cercle Volney, the annual exhibition; at Brunner's Gallery, "Les Peintres de Paris;" at George Petit's the fourth annual of "La Cimaie," and the first annual exhibition of "Les Pompiers;" at the Pavillon de Marsan, "Works by Jules Chéret" and the third exhibition of Japanese prints.

February to March there will be held at the Grand Palais, the Thirty-first Salon of the Women Artists; the Eleventh Art Exhibition at the Automobile Club; that of the Société Moderne at Durand Ruel's, the Twenty-first Exhibition of the Orientalists at the Grand Palais; of "Les Miniaturistes" at Brunner's, and the "Aquarellistes" at George Petit's.

## Some Coming Sales.

At the end of January will take place the sale of the Collection Ray, composed of sixteenth century carvings. In February the sale of the works of the well-known artist, Detti, and the sale of the collections of Yves le Moyne, descendant of the great eighteenth century artist.

The first part of the Besselières sale realized \$16,000. There will be three more sessions.

The directors of the Cluny, Lyon & Arts Musées decoratifs, who were present, could hardly get anything, the dealers being able to pay more. Some \$400 was paid for a sixteenth century Venetian velvet vestment, and \$600 for a red and blue panel with calves' heads and bird (Lambesi). Mr. Kelekian paid \$1,000 for a fine Venetian red and green velvet panel, and \$400 for a piece of red velvet from Asia Minor, \$350 for two bits of sixteenth century violet satin with silver threads, \$500 for a Sicilian thirteenth century piece; Mr. Sabert, \$800 for a fourteenth century green piece of silk with silver embroidery.

At the Hotel Drouot two small drawings by Moreau le Jeune: "The Concert" and "The Game of Tric Trac," fetched \$2,500.

In Brussels a "Virgin and Child," catalogued as by Roger Van der Weyden, fetched nearly \$20,000. French connoisseurs who saw the picture when exhibited here in 1902 are almost unanimous in thinking the price paid much too high, and agree that it is not the work of the above-named master.

## Among the Dealers.

M. Levy has bought a charming Hubert Robert of the best period, for which he asks \$5,000. M. Devalcour has been trying to form a small "corner" in Ziem. Will he succeed? Prices of works by that painter are advancing. No one attaches any faith to the story of the supposed sale by Mme. Mayner, wife of a Spanish member of Parliament, of a Crucifix by Leonardo to an American millionaire for over \$125,000. The price named is, to begin with, preposterous.

## Some General News.

The subscription towards the purchase of Rodin's great work, "La France," is increasing rapidly, and nearly \$5,000 are already promised. The committee intends to offer it to America—as you already know—on the occasion of the Third Centenary of Champlain. The Comité "France—Amérique" has had a happy thought in offering a proof engraving by Lepere of the Rodin bust, to every subscriber of over \$20.

On Jan. 18 M. Delmas, the French deputy, will appeal against the sentence which condemned him to a \$200 fine. He advised the sale of the St. Martin de

Soudeilles, the original of which Mr. Pierpont Morgan so generously gave back to France. Mr. Dujardin-Beaumetz may leave the undersecretaryship of the Beaux-Arts this month. Meanwhile he is giving orders for statues and other art works, to ornament the new Conservatoire de la rue de Madrid.

The state of the Cathedral of Orleans necessitates the pulling down of the fifteenth century pinnacles, as the falling stones were becoming a public danger.

An amusing story comes from the Government Depository. Thousands of busts are stored there. During the last overflow of the Seine, labels became detached, so that no one now knows the identity of the heroes of the Revolution and the Empires.

The Commission of Old Paris has recommended the removal of the Group of La Danse by Carpeaux from the Place de l'Opéra. It will be put in a museum and replaced by a replica. The masterpiece is being damaged by the weather.

## In the Museums.

The Carnavalet has just received a nice lot of relics from Etienne Lasne, économe of the prison of the Temple and Keeper of the Capet children. There are chemises of Queen Mary Antoinette, silk stockings worn by Louis XVI., a shaving dish, a little girl's dress (Mme. Royale's), a chess board, little shoes and sundry articles of toilette.

A museum will be formed at the Faculté de Médecine with all the portraits, busts and engravings now scattered about that building.

The Musée Balzac has acquired the frieze by Marquet de Vasselot, 18 feet long by 3 feet high, representing all the persons of the "Comédie Humaine."

## From the Studios.

The retirement of Mr. Roll from the chairmanship of the Société Nationale des Beaux Arts is much commented upon and generally regretted.

The Société des Artistes Français has altered the rules in regard to the painters' Hors Concours, who occupied too much space at the Salon to the detriment of the young artists. In future only medallists of the first class will be Hors Concours.

In a well-known artist's studio this week some one told a story apropos of the proposed monument to Goya in Bordeaux. He reported that when the remains of the artists were transported to Spain, two skeletons got mixed up, so that both were interred in Madrid to prevent a mistake: "So there is a Wrong Goya there," said the Host. The storyteller replied: "Alas not only there!"

Messrs. Bernstamm & Guilbert have received a price of 1,000 roubles for their marquette of a statue of Alexander II. to be erected in St. Petersburg. Mr. André Hesse is the proposer of the bill putting a duty of 2% on all public sales, to be payable on any work of art sold to the author, and after his death to his heirs.

Mr. Maurice Barrès is the "Rapporteur" of the Parliamentary Committee. He thinks, however, the bill badly framed and recommends its rejection, saying that private sales ought to be taxed as well. But how is that to be managed? It is for the "Société du Droit d'Auteur aux Artistes" not only to make out its case, but also to propose a practical measure.

R. R. M. Sée.

## RECEIVED IN THE MAIL.

I congratulate you upon your interesting weekly publication.—Mr. J. D. McL.

I desire to express my great appreciation of your publication.—Mrs. J. H.

Cannot do without your interesting publication.—Mr. H. E. H.

**Sixth MacDowell "Group."**

The irritation felt and expressed by members of the MacDowell Club and by artists generally throughout the city, over the monopolizing of the Club's gallery for the purpose of exploiting the work of art students during the past six weeks, has been somewhat mollified with the opening of the present exhibition of pictures by representative painters. It is understood in the Club that henceforth its gallery is to be used for the purpose originally stated in the advance circular.

In this exhibition, which opened Jan. 11, to continue through Jan. 23, nine painters are represented. Paul Cornoyer has six characteristically fine examples which show him at his best, while his large canvas, "Late Afternoon, Madison Square," holds the well-deserved place of honor; and his two Bermuda subjects are equally good. Arthur B. Davis sends a group of his graceful and sympathetic nudes, of which "La Vanité" and "Wandering Winds," are especially interesting; Frederick J. Mulhaupt has four examples, of which two are well drawn and agreeably colored nudes. His "Folding of Wings, St. Ives," is a strong well-modelled composition of boats and sea.

Among Hobert Nichols' five canvases is "Dunes—Peconic," with lovely tonal quality. His "Summer Day" and "Westchester Hills," are also good. William Otis Swett, Jr., is represented by six poetical and true landscapes, rich in color and with good values, and Augustus Vincent Tack's five portraits of women, are excellent. There is an able group by Everett L. Warner among them some of the best from his colorful brush. Clark G. Voorhees', "Late Afternoon—Noank," has a fine sky and is simply and directly painted, and his "Lenox Church," is well lit and has a charm of sentiment and sincerity.

**Chapman at Century.**

An exhibition of 58 recent paintings and studies by Carlton T. Chapman was held at the Century Club last week. Among the many characteristic marines shown was "The Shipwreck," loaned by Dr. J. Steadman Converse. There was a group of California coast pictures, which were fresh in color and had good rock texture. Ten winter landscapes, painted at South Kortright, N. Y., from which Catskill mountain resort he returned about two weeks ago with his bride, were among his best works shown. "The Red Barn," low in key, simply handled and with charming gradations of color, was especially strong. "The Andrews Pond," with brown foliage, against crisp snow, was an interesting work, and "The McLean Bridge" was good in color and a good composition. There were also a number of excellent spring and summer landscapes.

**Rembrandt Etchings at Keppel's.**

A selection of 60 etchings by Rembrandt are now on view, through Jan. 30, at the Keppel Gallery, No. 4 East 39 St. Mr. David Keppel, in the foreword to the catalog, truly says that because a Rembrandt etching is moderate in price—as are these examples—many of them small, but choice of the artist's earlier period, does not necessarily mean that they are inferior or late impressions.

The plates will be familiar to all lovers of the needle's work. They include the little intimate studies of Saskia, the artist's mother, and himself, of the beggars which Rembrandt so delighted to portray, and several of his earlier Scriptural pieces, including the "Presentation With An Angel."

There are also several of the landscapes, of course, higher in price and

"Abraham's Sacrifice," "Tobit Blind," and "Holy Family Crossing A Rill," of the last period. A good display and well worth a visit.

**Union League Display.**

In the monthly exhibition at the Union League Club which closes today, fourteen artists were represented. They included John C. Johansen's "Village Rider," which was awarded a silver medal at the Chicago Art Institute last season. Granville Smith's "The Willows," seen at the Academy last year, but which is ever welcome; William R. Derrick's "Sunset on High Heath." Carleton Wiggins' "Haying—Norwalk Valley." De Witt Parshall's "Grand Cañon." Joseph Boston's "Adirondacks." A. T. Van Laer's "March Snow." Frank H. Bicknell's "Last Glow of October Sky" and Arthur Hoeber's "Seavey Hill."

Other artists represented were Arthur Parton, John W. Breyfogle, W. T. Smedley, William J. Whittemore, Reynolds Beal, William Robinson, Harry Thompson, John Fry and Lewis Cohen.

There were also shown a group of early Persian pictures of rare quality and sentiment.

The new members of the art committee recently elected are: Messrs. R. W. Van Boskerck, E. C. Anderson, E. J. Connett, Jr., J. Howard Ford, George F. Kunz, M. C. Nichols, and A. E. N. Purdy.

Mr. Watrous, as Retiring Chairman of the Club's art committee, has made the following interesting report to the Club:

Believing the American painters of the present day stand first in the world of art, it was the intention of your Committee to give the members of the Club an opportunity to study the different styles of work now being done by them.

With this in view it has arranged six exhibitions, including the present, which have aroused great interest among the critics and art-loving public, and has placed the club in an attitude regarding American art that we hope will always be maintained. Over one hundred painters have been represented, whose works will compare favorably with any current art. On assuming office an appropriation of \$2,500 was requested and granted, from which the expenses for the entertainment on "ladies' days," office work and exhibitions were \$2,366.24, leaving a balance of \$133.76.

Your committee most earnestly recommends that, if it is the policy of the club to have the portraits of its presidents painted, they be done while in office, or at least while they are alive, as works from photographs are rarely satisfactory. We also recommend that the small gallery containing antique objects of art, for which thanks are largely due our fellow member, Mr. Thomas B. Clarke, be kept open, so that the treasures therein contained may be enjoyed at all times.

HARRY W. WATROUS, Chairman.  
Jan. 10, 1912.

**BUFFALO.**

The Albright Art Gallery began the New Year with an exhibition of the works of Aubrey Beardsley and Charles Conder, which were mentioned in the *American Art News* when shown in New York, and which will be followed, in the near future, by one of Paul Dougherty's recent oils.

An interesting display of Indian pictures, by Edward S. Curtis, opened at the Hotel Statler last Wednesday. The collection includes many excellent prints made by the artist for his forthcoming volume on the North American Indian.

The current bulletin of the Academy contains a handsome tribute to the members of the Société Nouvelle, who contributed so freely to the recent exhibition, and is profusely illustrated with reproductions of the most noted works shown there.

**MR. WEIR RESIGNS.**

The resignation of J. Alden Weir of the Presidency of the newly-formed Society of American Painters and Sculptors, a post to which he had only been chosen the day preceding, occurred as the *Art News* went to press last week, and too late for more than a mere notice of the incident.

"Mr. Weir declared," says the "Evening Sun," "that until he read of the matter he was not aware of the purpose for which the society was formed, which he now discovers to be a protest against the methods and proposals of the National Academy of Design, and explains his attitude as follows:

"I was greatly surprised to find the published statement that I am the president of a new society 'openly at war with the Academy of Design.' I have been a loyal member of the Academy, for more than twenty-five years an Academician, and am now a member of its council. I believe (under the able leadership of its president, Mr. Alexander), it to be doing everything in its power for the promotion of art in this country, and it would be impossible for me to take such a position as that which the new society is said to occupy.

"I have attended no meetings of this society and was told only that it was formed to provide further facilities for the exhibition of such worthy work, particularly by younger artists, as is, unfortunately, sometimes crowded out of the Academy exhibitions by lack of adequate gallery space, and that it had no intention of antagonizing the older institution. As I am always interested in any movement for the bettering of artistic conditions, I reluctantly accepted the office.

"The account of the aims of the new society now given has convinced me that I have no business *dans cette galère*, and I have formally declined the presidency and the membership tendered me.

"Trusting that you will give this statement the same publicity as that which you have already printed, I remain, yours truly,  
"J. Alden Weir."

The vice-president of the American Painters and Sculptors, Gutzon Borglum, said to an "Evening Sun" reporter, "that he cannot conceive how Mr. Weir could have been under a misapprehension as to the motives of the organization, since it was the custom to make every prospective member of the club acquainted with the fact that it was out of sympathy with the plans of the National Academy."

Mr. Borglum was questioned particularly about this point by the same reporter, and said:

"The present urgency for the organization was the full realization that the academy was on the point of taking steps which would make it impossible to have a non-partisan building in New York. The understanding of this was so clear and was so freely discussed that no one could possibly have been unaware of its meaning. But the movement will go on, and we will find the best painter we can to fill Mr. Weir's place as president."

Perhaps the chief organizer and leading member of the new movement, Gutzon Borglum, interviewed by an "Evening Sun" reporter, said in substance:

"The Academy should go ahead and exclude all exhibitors except their own members. That would do away with all pre-

tence. Then they might strike out in a large way on a square basis and do something fine.

"But look at what they are trying to do now: Start a union of various art societies, sculptors, architects and so on, while they keep the control of the joint affairs in their own hands. The scheme for a joint building is a trick. The kind of mentality back of that scheme is what is rotting the Academy."

The same "Evening Sun" reporter quotes John W. Alexander on the question in substance as follows:

"I have seen the accounts of the plan to start a new opposition society of artists and I understand that they say they will put up better galleries than those which we intend to build.

"If the new society need room for their future exhibitions, they can have all the gallery space that they require in our projected building. The new galleries will be at their society's service whether or not they prefer to exhibit apart from us.

"As far as rejected artists are back of this movement for more liberal exhibitions," he went on, "I can understand their feelings perfectly. I remember being rejected in the past myself, and considering it an injustice.

"Besides that, I believe that all work of competent artists should be presented before the public. That is the very purpose which the Academy is striving for, don't you see, in planning for large galleries. We want sufficient room for exhibiting everybody's paintings."

The constitution of the Society of American Painters and Sculptors, says that it shall consist of active and honorary members. The qualifications for active membership are "distinguished ability in one of the fine arts." Any person over the age of 25, who has been represented at three of the association's exhibitions becomes eligible for active membership. His name shall be balloted for, a four-fifths' vote of the members present at the balloting will be necessary for election. The annual dues of active members are to be \$20, with an additional assessment of \$25 each year when an annual exhibition is held. All dues are payable in advance.

The announced purpose of the Association is to hold annually, at least one comprehensive exhibition of the best examples procurable of contemporary art. Each member shall exhibit by right of his position in the Association. Space will be reserved for invited work. No work not invited shall be exhibited. There will be no jury. Any active member can recommend the invitation of a non-member's work.

The membership now consists of Arthur B. Davies, President George Bellows, Jerome Meyers, Allan Tucker, Leon Dabo, Mowbray Clarke, W. J. Glackens, Robert Henri, Edward Kramer, Ernest Lawson, George Luks, Elmer MacRae, Frank Nankivell, Henry Fitch Taylor, Jonas Lie, Carl Anderson, Walt Kuhn, and G. P. Du Bois.

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## BALTIMORE, MD.

Miss Alice Worthington Ball, one of the ablest and best known of Baltimore artists, is showing a comprehensive number of her canvases at the Jones Galleries here. Outdoors from Holland, France, Italy and elsewhere, interiors with figures, etc., make up the display.

The artist is a graduate of the Boston Museum Art School. After leaving that institution she went abroad, entering, for further study, the studios of such men as Courtois and Collins in Paris and of George Hitchcock in Holland. She has been successful in having work accepted for important exhibitions on both this country and Europe, and has exhibited at the Salon, the Academy of Design in New York, the Corcoran Gallery, Pennsylvania Academy, Carnegie Institute, Chicago Art Institute, Cincinnati Art Museum, Herron Art Institute, etc.

Miss Ball's work is familiar to Baltimore art-lovers, and so accustomed is the local public to good canvases from her brush that there was little surprise to find her present display maintaining her usual high standard. It reveals her, however, as a much more versatile painter than was imagined. Miss Ball usually spends her summers abroad, but during the last year she went to Murray Bay, Canada, on the lower St. Lawrence River, where she did much sketching and some finished oils.

The present show includes 16 canvases, for most part of large dimensions. The place of honor is given to "The Visit," reproduced on another page, and which had the distinction of a place both at the Paris Salon and the National Academy. It is an interior depicting a scene of homely ceremony—a bourgeoisie hostess drinking tea with a guest. The figures are gracefully disposed in the composition, the work is full of quiet realism and has also a touch of quaint humor. The quality of the light entering the broad-curtained window above the heads of the women is soft and amply diffused. Some rather daring color notes are introduced, and the still life of the cottage room is cleverly done. As in most of her work, notably the earlier pieces, Miss Ball forcibly indicates her predilections for that particular style of painting of which Gari Melchers is the strongest American exponent.

"Fortune Telling" is an old subject in a new dress, and it will be found to grow on one, increasing in subtle charm as it is studied. The background is particularly well conceived and executed.

The landscapes show a big grasp of nature, with good selective and eliminative judgment, and indicate at once the direct manner. "North Holland Windmill" bears witness to this, as does the low-keyed "Etna," beautiful in design and cool, harmonious color, although in a more refined and poetic manner. "The Corso, Taormina," reveals adroit handling of a difficult problem, and, while unmarked by any great variety of color, is instilled with an Oriental pungency, atmosphere and shimmering heat that one feels at once true to the locale.

"Cabbage Field, North Holland," with its fine sky; "Golden Bridge, Moret," wherein color runs rife with stunning effect; "Old Harbor, Palermo," a delightful treatment of water; "A Sunlit Canal" and "Late Afternoon" are all good pictures. The "Canadian Village Street" is the least worthy of the lot; it is inclined to hardness, and is unatmospheric.

A study of the exhibition as a whole produces the impression that Miss Ball is an artist of earnestness, with an excellent feeling for both color and form, and one who, while independent of the vagaries and extremes that modernism often runs to, still conscientiously seeks free and generalized expression.

W. E. B.

## BOSTON.

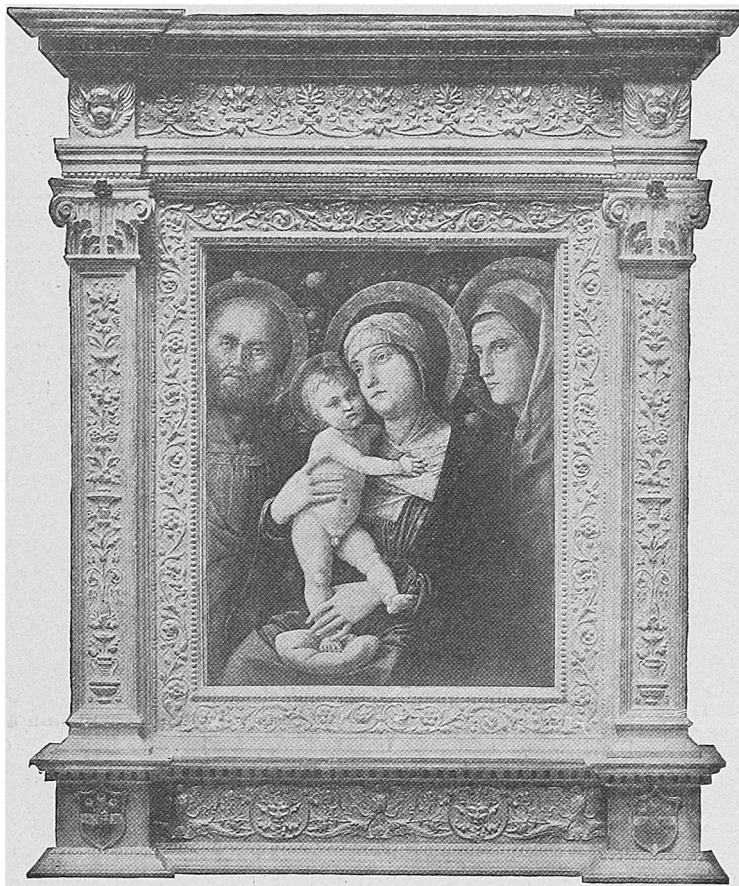
Art critics and adjectives connected with each other plentifully on New Year's day in front of Jan Mostaert's "Annunciation" in the exhibition of Old Masters which opened at the Vose Galleries. It is really ravishing, as are so many of these competent religious pictures, appropriate to museums. On the same walls are exhibited 20 other canvases—practically all of the Messrs. Vose's own securing. Something of an event it is for Bostonians to see in a single exhibition such works as Reynolds' "Mrs. Francis Boynton" and "Mrs. Barnard;" one of Hogarth's "Peg Woffingtons;" "Infanta Isabella," by Pantoja de la Cruz, lately hanging at Marlborough House; two early Cop-

## INDIANAPOLIS.

The John Herron Art Museum was recently presented with a set of 17 etchings by Robert Blum, by the Cincinnati Museum Association. Only a limited number of these sets have been printed and are in the great collections throughout the world.

The 27th annual exhibition of the Art Association of Indianapolis opened at the Museum on Sunday last to continue to Jan. 29. The exhibition includes some 60 canvases by representative American artists, in addition to small bronzes and other works of sculpture.

There is also on exhibition a small collection of paintings by Augustus Koopman.



VIRGIN AND CHILD,

By Andrea Mantegna.

In the Weber collection to be sold in Berlin, Feb. 20-22.

leys, the portraits of Mr. and Mrs. Thomas Dongan of New York; the admirable "Admiral Gambier" of his later manner; Benjamin West's "King Lear and Cordelia;" Raeburn's "Hon. John Cheyne," and others of the same class. The Vose exhibition will be on during the first three weeks of January.

A pleasant resting spot on the free art route is at Bayley's Copley Gallery, where an exhibition of F. Hopkinson Smith's water-colors recently shown in New York, is on as also the annual display of portrait studies by Marion Boyd Allen and a nice showing of oils and miniatures by Jean N. Oliver, the Boston "Advertiser's" sprightly art critic. Thereafter will come simultaneously portraits by Margaret Richardson, miniatures by Laura C. Hill, charcoal drawings by Lillian Westcott Hale and children's pictures by Jessie Wilcox Smith.

Alphonse Jongers opened an exhibition of portraits at Doll and Richards', Jan. 11.

## PITTSBURGH.

Carnegie Institute is holding an exhibition of pictures by Birge Harrison to continue to Jan. 20. The collection was recently shown at the Century Club, New York, and mentioned in the *Art News*.

## CORRESPONDENCE.

## Home Art As Investment.

Editor *American Art News*:

Dear Sir:

I was keenly interested in the good letter from that able artist and thinker, Robert Vonnoh, in your issue of Dec. 30 last, on the subject of American pictures as an investment. I thoroughly endorse all that Mr. Vonnoh so well said and would state, to emphasize Mr. Vonnoh's arguments and as a proof of their correctness, that a friend who under my advice and with what aid I could give him, began the collection of a modest lot of modern American pictures some ten years ago, was enabled, when having suffered financial reverses, he was obliged to part with most of his property, to dispose of said collection, although the times were unpropitious, for a very handsome return on his original investment, one that gave him far more than any Bank or Trust Company would have done in interest for the years on his collecting.

I notice an error, probably a typographical one, in Mr. Vonnoh's story of the wonderful increase in prices in certain American pictures of late years. If I recall the facts accurately, the George Inness "Gray Lowery Day," which sold at the Thomas B. Clarke sale for \$10,800, was purchased originally by Mr. Clarke from the artist for \$400, not \$4,000, as was stated.

Yours truly,

AMERICAN ART LOVER.

New York, Jan. 10, 1912.

## An Associate's Views.

Editor *American Art News*:

Dear Sir:

This question of a new society of painters and sculptors, organized in opposition to the Academy of Design, is likely to act—or react—upon the whole artistic fraternity (?) and delay, if nothing worse, the establishment of a much-needed place of exhibition designed by the Academy to provide quarters for all accredited art societies, under whose auspices it seems the most natural thing.

While I am not at all opposed to revolts or the breaking away from conventions—provided so doing has good reasons—yet it does seem that, for the benefit of the whole body, these reasons should be very carefully considered before action is taken lest it turn, like a boomerang, and damage both sides.

I have lately served for the first time on an Academy jury of selection and I want to testify that the fairness in selecting the pictures was rather remarkable.

\* \* \* \* \*

Of course, the thorn in the rose is the accorded right to members of the Academy to send one exempt picture. As a matter of fact, however, a large number of the members do not avail themselves of this privilege, preferring to have their pictures take their chances, according to their artistic merit, with the jury.

By reference to the catalogue of the Winter exhibition, just about to close, it will be found that of the 412 exhibits placed 170 were by members of the Academy and 242 by non-members. This proportion, too, would have been greatly increased if space had been available for the full number of works (661) accepted. The integrity of Mr. Alden Weir is too well known to be injured by his short connection with this new society or by the insinuations stated to have been made by a member thereof; but it is regrettable that the public should be misled by statements or controversies which are calculated to alienate the interest of those who might otherwise desire to help, and so retard the carrying out of the admirable plans proposed by the Academy and ratified by all the art societies of standing in New York.

An Academy Associate.

New York, Jan. 10, 1912.

## UNREAD REMBRANDTS.

On a recent voyage Chief Engineer Galloway, of the ocean liner Lapland, was showing a Texan over the ship. They got to talking and Galloway said it seemed a pity that American millionaires were bringing so many European art treasures to this country nowadays.

"It's hardly right," he argued, "that men who just happen to have the money should be able to take Rembrandts and Van Dycks from countries that have had them for generations."

"That's so," agreed the Texan. "Those fellows just go over to Europe and buy 'em up, don't they? Why, say, Galloway, not one in ten'll ever read 'em!"—Phila. Saturday Eve. Post.

## NEW ORLEANS.

The exhibition at the Delgado Museum is of great importance to this city, as well as to artists and art lovers through the entire South. Among the etchings to be noted is "Sunset in Ireland," by Seymour Haden, and two by Meyron. In the long gallery, among other attractions, are three landscapes by Redfield, two loaned by Mrs. R. W. Rogers of this city, and the other by the Art Association. Dr. Cline shows several Keith landscapes, and a figure by Millet. There is a fine Gerome, loaned by Mr. Morgan Whitney, and a Pasini, loaned by L. J. Newman. There are also examples of Schreyer, Alma Tadema, and landscapes by Harpignies, Corot and Grutzner. Other artists represented are Willard Metcalf, F. Ballard Williams, Robert Henri and Louis Paul Dessar. The large hall down stairs contains sculptures, and in a niche on the stairway is an exquisite cast of the Venus de Milo, presented to the Museum by the New Orleans Fine Arts Society.

S. Mary Norton recently returned from the Pocono Mts., where she painted three portraits of Philadelphians. Since her return to her studio, 1947 Broadway.



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**CLEVELAND (O.)**At the William Taylor & Son's art  
gallery an exhibition of the original draw-  
ings of the "Quest of the Holy Grail" is  
ings of the "Quest of the Holy Grail"  
closed recently.**HOE LIBRARY SALE.**Among the booklovers and buyers who  
attended the opening of the sale of the  
second quarter of the Hoe Library, at  
the rooms of the Anderson Auction Com-  
pany, 40 St. and Madison Ave., last Mon-  
day, were Messrs. Walter M. Hill of  
Chicago, representing, it is said, the Ar-  
mour and McCormick interests of his  
city. E. D. Brooks of Minneapolis,  
Charles Sessler, and W. A. Rosenbach  
of Philadelphia, representing themselves;  
P. A. B. Widener and other collectors  
of Pennsylvania, and George D. Smith,  
Dodd Livingston, James Drake, and  
many others of this city. Among those  
from abroad were Mr. Bernard Quar-  
itch of London and Mme. Belin of Paris.The best price at Monday's session was  
\$5,750 for "L'Imitation de Jesus-Christ," by  
Thomas à Kempis, which went to Mr.  
Quaritch. The William Bedford copy sold  
at the sale of Hamilton Palace, London,  
July, 1883, for \$1,780 to the same purchaser  
and this was believed to be the highest  
price paid in England for a specimen of  
binding without an association interest.The second highest price of the opening  
session was \$1,700 paid by Mr. Quaritch,  
for a copy of Theophrastus's "History of  
Plants," from the library of Henry the Sec-  
ond and Diana de Poitiers. The "Général  
des Caquets de l'Accouchée" of Recueil  
brought \$3,700 from Mr. Quaritch. Pon-  
tanus's "Amorum Libri II., De amore con-  
iugali III.," from the library of Grolier,  
was sold to Mr. Drake for \$3,600. Other  
books going to Mr. Quaritch were "De  
Bello Persico," by Procopius, for \$3,200,  
and a copy of Hyginus's "Fabularum Liber,"  
in old Italian brown morocco, for \$1,250.In all fourteen books sold for over \$1,000  
apiece, of which Mr. Quaritch purchased  
twelve, Mr. Drake one and Behr & Co.,  
one. The total of the first two sessions of  
Monday was \$64,591, of which the evening's  
sale brought in \$55,122.The high price of the afternoon session,  
\$950, was paid for "The Spectator," num-  
bers 1-635, formerly in the libraries of Lord  
Hope and the Earl of Munster.Mr. Quaritch carried off for \$1,850 the  
"Recueil de Quelques veis Amoureux,"  
Paris, 1602; for \$1,250, the Hyginus book  
bound for Demetrio Canevori, physician to  
Pope Urban VIII; for \$1,050 a Book of  
Hours dedicated to the Queen, Paris, 1761;  
for \$1,050, again, Padeloup's binding of  
Joannes Chrysostomus's "Homelies on Ser-  
mons and People of Antioche;" for \$1,700,  
Albertus Krantz's "Saxonia," Grolier's copy;  
for \$1,550 Sabastian Munster's "La Cosmo-  
graphie Universelle," and for \$1,500 the  
"Recueil des Portraits et Eloges."At the afternoon session of the second  
day's sale, on Tuesday, a copy of Johannes  
"Balbus de Janus" went to G. D. Smith for  
\$1,625, the highest price of the afternoon.  
Essays of Sir Francis Bacon were bought  
by Mr. Sessler for \$675.G. D. Smith was the principal purchaser  
this session. Among the books he acquired  
were a copy of Boccaccio's "Treatise" printed  
at London in 1554. Dodd & Livingston  
paid \$625 for a copy of George Beste's  
"Discourse on Martin Frobisher's Voyages  
of Discovery" and Mr. Quaritch bought a  
first edition of Beaumont and Fletcher for  
\$640. The highest London price for this  
book was paid in February, 1901, when it  
brought \$232.At the evening sale of Tuesday Mr.  
Quaritch bought a copy on paper, rebound,  
of the Gutenberg Bible for \$27,500. This is  
the fourth highest price paid at auction for  
a printed book. The Gutenberg Bible, a vel-  
lum, was bought by Mr. Henry E. Hunting-  
ton for \$50,000 at the sale of the first part  
last April; the "Morte d'Arthur," printed by  
William Caxton, was obtained by Mr. J.  
Pierpont Morgan for \$42,800, and the Huth  
copy of the Gutenberg Bible, on paper, was  
bought by Mr. Quaritch at \$29,000 for Mr.  
Morgan.Other books sold Tuesday night, were one  
of the decrees of Boniface VIII., printed in  
Mentz in 1465, which went to J. Baer &  
Co., for \$3,250, another copy of Boniface  
was bought by Heinrich Gottschalk for \$625,  
while Mr. G. D. Smith bought a copy of  
Boswell for \$610. The total sales for the  
evening were \$40,239.The total amount realized for the second  
day was \$54,346.At the afternoon session of the third day's  
sale on Wednesday, George D. Smith  
bought seven lots of Chaucer's "Canterbury  
Tales" for a total of \$6,210, paying \$5,000  
for the first edition, printed in 1477. This  
is believed to be the Ashburnham copy  
which sold in London for 720 pds. in 1897.  
Mr. Smith also bought the "Churchyard Col-  
lection" for \$2,520. Julius Baer & Co. paid  
\$2,142.50 for the Ciceros.Robert Hoe Dodd paid \$1,650 for a copy  
of the Epistola of Coumbus printed in Rome  
by Eucharius Silber in 1493. The bargain  
of the afternoon was another copy of Col-  
umbus, bought by Mr. Dodd for \$450. This  
volume sold in New York in February, 1890,  
for \$490.Most of the books offered Wednesday  
evening were of minor importance, brought  
very low prices. The day's total was \$34,-  
202.50, which brings the total of the entire  
sale up to Thursday to \$1,150,499.25. The  
six sessions of the second part of the sale  
have brought in so far \$153,135.75.**CROCKER ART OBJECTS SOLD.**The three days' sale of the furnishings,  
art objects, books, etc., from the home of  
the late George A. Crocker, which closed  
at the American Art Galleries on Saturday  
last resulted in the grand total of \$81,207.50.A Louis XV drawing room suite went  
to Mr. Wm. A. Reid for \$2,100. The same  
buyer also paid \$1,525 for a large Persian  
silk rug, \$580 for a pair of bronze candel-  
abras and \$525 for an Italian marble font.  
Seligmann & Co. paid \$4,200 for a pair of  
18th century Flemish tapestries with Wat-  
teau scenes. Mr. James Elverson of Phil-  
adelphia secured an elaborate Louis XVI  
bedroom suite richly decorated for \$1,075.  
C. J. Charles paid \$2,450 for a 13th cen-  
tury tapestry panel with design after Bouch-  
er. It came from the collection of the  
late Charles M. Ffoulke. One of the bar-  
gains of the sale went to Mr. H. G. Kele-  
kian—a Renaissance XV century altar piece.**A NEW DEPARTURE.**New art galleries have recently been  
opened in this city, filling the first  
three floors of a handsome modern pri-  
vate residence, 34 West 54 St., a few  
doors from Fifth Ave., by Messrs. Ju-  
lius Bohler of Munich, and Steinmeyer  
of Paris, who enjoy a wide and de-  
served reputation for high-class old  
paintings and works of art. They have  
brought over a splendid collection of  
Old Masters, especially fine examples  
of the early Italian and Dutch Schools,  
and Dutch pictures of the 17th century.The galleries, as said above, are in  
West 54 St., a quiet residential thor-  
oughfare, and are so artistically ar-  
ranged and furnished that although the  
galleries are for business, the interior  
of the charming private residence has  
not lost in any way its character and  
atmosphere. Passing through the en-  
trance hall to the showrooms on the  
first and second floors, the visitor does  
not have the feeling of being in a deal-  
er's gallery, but rather in the living  
rooms of some collector.There is no place of the kind in the  
Metropolis where one can feel oneself  
so much at home as in these galleries.  
There is now to be seen there an un-  
usually choice collection of high qual-  
ity pictures, and a fine array of impor-  
tant Primitives, Italian, as well as  
Dutch. These, it is surprising to find  
assembled in one place, as Primitives  
of such quality are becoming rarer  
every day.**MONA LISA COPY.**When the search for the lost Mona  
Lisa was being actively pushed, a sensa-  
tion was created by a dispatch from  
Havre that the picture had been discov-  
ered on board the steamer *La Provence*.  
Detectives were at once sent to investi-  
gate, and promptly reported that the  
"find" was a copy, sent by the Hermann  
Schaus estate, 31 Union Square, New  
York, to the firm of L'Enfant of Nan-  
terre, and was valued at about \$5,000.**OBITUARY.****Aureliano Bereute.**A Madrid cable announces the death  
of Aureliano Bereute, the noted art critic  
and writer. He was born in Madrid in  
1878, and both himself and his father  
were well-known artists in Spain and  
Latin-American states. He made his  
name as an art critic through many  
learned essays, and in 1903 published his  
best known work, "The History of Span-  
ish Painting in the XVIII Century."**P. & D. Colnaghi & Obach***Publishers by Appointment  
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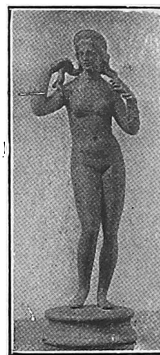
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**MILWAUKEE.**Mr. Frederic Layton has presented  
to the Society a canvas by a French  
artist. This is the second gift to the  
Society, President Samuel O. Buckner  
having donated the first picture several  
weeks ago.

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## AROUND THE GALLERIES

A recent importation of a large canvas by Guardi, is interesting to record. The canvas entitled "Seashore Along the Adriatic—View Near Venice," comes from an important private Paris collection. It is fine and warm in color with a luminous sky, and is most pleasing in subject. This canvas, together with two rare 15th century French Gothic statues, "The Virgin" and "St. John" are now on exhibition at the E. Gimpel & Wildenstein galleries, 636 Fifth Ave.

Mr. Arthur J. Sulley of London, arrived last week on the *Lusitania* and is at the Plaza, where it is understood he is showing some remarkable and very valuable examples of the early English and other old schools.

Mr. Kervorkian, of the Persian Galleries of London, will open an exhibition of rare Persian faience, etc., at the Folsom galleries, 396 Fifth Ave., Jan. 17.

Mr. J. Burr Tiffany, who for many years has been associated with Steinway & Sons as head of the art department, has recently sold his set of six Hadrian tapestries to a well-known collector.

Mr. W. M. Holmes of H. O. Watson & Co., 16 West 30 Street, sailed for Europe Jan. 4 to visit Florence, Paris and London on business. He will return in a few weeks.

Mr. Jac. Hecht of Hamburg has taken temporary galleries at 233 Fifth Ave.

The exhibition of early English drawings at the galleries of Mr. E. M. Hodgkins, 630 Fifth Ave., which is meeting with deserved success, will continue for some time.

An exhibition of recent portraits and oils by Luis Graner, the Spanish painter, whose work was so favorably received here last season, will open at the Louis Ralston Galleries, 567 Fifth Avenue, today, to continue through Jan. 27. The portraits include those of Mr. Richard Peters, Mrs. C. Biddle, Mrs. L. Thomas, Mr. A. Moran, Miss Hope Livermore, Miss Florence Burden, Miss Whitney, and Messrs. Edward Wassermann, Jacob Wertheim and Charles B. Alexander.

The principal oils are: "Newport Bay—Night," "View of Hudson," "Carnival on Lake—Asbury Park," "New York Subway," "The Passing Train," "Battleships on the Hudson," "Rocks at Peninscola" and "Spanish Scenery."

## KING'S SALE CRITICIZED.

According to a cable from Madrid, the sale of the Gobelin Tapestries by King Alfonso to Mr. J. Pierpont Morgan has aroused severe criticism in certain quarters. A Republican organ, "Espana Nueva," says, editorially, that "all the art treasures the king possesses, under the Constitution, belong to the Spanish nation, and that he had no right to dispose of those or any other art works."

## DA VINCI CRUCIFIX (?)

A cable from Madrid states that a carved ivory crucifix originally sold there for \$10,000; finally came into the possession of the daughter of deputy Senor Mayner, who had it examined by an "expert." He declared that it was the work of Leonard da Vinci. An offer of \$75,000 was made for it and refused, and another offer of \$125,000 recently made by an American collector is under advisement.

## ART BOOK REVIEWS.

Picture Titles for Painters and Photographers, by A. Lys Baldry. The John Lane Co., New York. Price 50 cents.

This work should be of great value to artists as it contains hundreds of poetical extracts from the literature of Great Britain and America, suitable as titles for works of Art. Artists are often puzzled as to titles for their pictures, and too often choose some commonplace caption. This little book offers numerous poetical and suggestive quotations for Landscapes, Marines, Figure and Animal works all carefully chosen.

Among the poets quoted are Tennyson, Whittier, Shelley, Whitman, Bryant, Longfellow, Coleridge, Wordsworth, Henley, Scott and Addison.

Franz Liszt, by James Huneker, Scribners, New York. Price \$2.00 net.

No music lover, professional or otherwise, can read this book without imbibing a sincere appreciation of the life, romance, and genius of the great composer. The work, based upon information which for over a quarter of a century the author has been collecting, is refreshing, brilliant in style, entertaining and instructive. It is the work of a man who knows his subject thoroughly and writes with authority.

It is fully illustrated, with photographs of Liszt at various periods of his life, of his birthplace, studio and some of his friends, among them the Princess Sayn-Willgenstein and the Countess Marie d'Agoult. The work reads like a novel and is both stimulating and fascinating.

## PHILADELPHIA.

An exhibition of works by women artists opened at the Plastic Club Jan. 5, to continue through Jan. 15. Most of the artists represented are members of the club. Among the pictures of especial note are "Apple Blossoms," "The Elm and the River," "A Rose Garden—Rome" and the "Birches." At the Walnut Street Gallery Carroll Tyson, Jr., has 26 canvases, landscapes and portraits, on view until Jan. 19. Among the portraits are those of Mrs. Herman Harjes, formerly of this city, now of Paris, and Miss Margaret Wright. There are also several excellent copies from Velasquez and Franz Hals.

The Art Club Exhibition, which continues for another week, has been remarkably successful in sales. Of the forty canvases displayed, twelve have changed owners. They are: "The White Glove," Chauncey F. Ryder; "Giggling Boy," Robert Henri; "Moonrise," Louis Paul Dessar; "Coral Necklace," Edmund C. Tarbell; "Landscape," Joseph T. Pier-son, Jr.; "Young Woman by a Window," Frank W. Benson; "Still Life," Henry R. Rittenberg; "A Summer Morning," Charles H. Davis; "Under the Elms," Gifford Beale; "The First Snow," Horatio Walker, and "Four O'Clock Lawies," Arthur B. Davies.

## WASHINGTON, D. C.

The public exhibition of the plans for the Lincoln Memorial has aroused much interest. The memorial commission was created by Congress a year ago, and \$2,000,000 was authorized to meet necessary expenses. Henry Bacon, of New York, was asked to submit a plan, which has won much favorable comment.

Briefly, it represents a granite base sustaining 13 plinths, indicating the original 13 States, the top supporting a Doric colonnade of 36 columns, the number of States in the Union in 1865, the date of Lincoln's death. The Commission of which President Taft is the head has not decided on the site for the monument,

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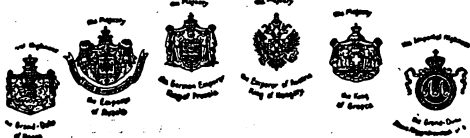
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